

Columbia University

IN THE CITY OF NEW YORK

THE GRADUATE SCHOOL OF ARCHITECTURE PLANNING AND PRESERVATION

400 AVERY HALL

FOR IMMEDIATE RELEASE

CONTACT: Sarah Herda
Managing Director
Storefront for Art and Architecture
(212) 431-5795

220 Minute Museum

EVENT: Presentation of the *220 Minute Museum* at Storefront for Art and Architecture. This event is free and open to the public, no reservations are required but space is limited.

DATE: Saturday, December 12, 1998

TIME: 6:00PM - 9:40PM

LOCATION: Storefront for Art and Architecture, 97 Kenmare Street,
New York, NY 10012, Phone (212) 431-5795.

The *220 Minute Museum* explores the viability of the museum as a digital environment. The installation uses the physically narrow space of the Storefront gallery in Soho as a springboard into eleven different virtual environments. Each environment could be considered an individual digital museum that fits into a presentation format of 220 minutes.

The installation which uses VRML (Virtual Reality Modeling Language), Silicon Graphics workstations and projections has grown out of a research studio at Columbia University run by Hani Rashid, principal of the firm Asymptote.

Titled the *220 Minute Museum* this overall work explores the new limitations facing virtual environments which are based more around time and data storage than floor space. Visitors to the 220 Minute museum can interact with the on-line environments through two Silicon Graphics stations and view the work as it is projected on a series of continually changing screens placed throughout the gallery.

The *220 Minute Museum* is also available for exploration on-line at <http://www.arch.columbia.edu/Projects/Studio/Fall98/Rashid/>.

This event is co-sponsored by Columbia University Graduate School of Architecture, Planning and Preservation and the Storefront for Art and Architecture.*

*Storefront is a non-profit organization, founded in 1982, committed to presenting innovative positions on architecture, art and design, through provocative and interdisciplinary public programs.

431.5755

Museum of Virtuality

As part of the ongoing research at Columbia University Graduate School of Architecture in architectural design and the use of digital technology, Hani Rashid (Adjunct Associate Professor of Architecture) is implementing the work developed by his fall semester students at the Storefront for Art and Architecture. The students are producing a series of works, predominately 3D VRML (virtual reality modeling language) based on the thematic of conceptualizing and re-shaping the phenomenon and condition of digitally generated material, specifically digital art. The works are interactive and immersive and Storefront provides an ideal venue for the viewing and inhabitation of these projects. A formal review will take place with invited guests which will include media curators at the Guggenheim Museum, architectural theorists, practitioners and artists. The review will be followed by a public reception. The 'Museum', which will incorporate 501 wall, ceiling, video projection units and projection scrims, will be designed as a temporary installation alongside the ongoing exhibition of Claude Lévêque. The tentative date for the event is Monday December 7 1998.

STOREFRONT FOR ART & ARCHITECTURE

97 Kenmare Street, New York, NY, 10012 USA / Tel: 212.431.5795 Fax: 212.431.5755

220 minute museum

**Screening/Reception
Monday, December 7, 1998
7:00pm**

<<one night only>>

**A timed sequence of 11 virtual museums
designed as a site specific installation at
Storefront.**

**This project, produced by graduate students
from Columbia University's School of
Architecture, with Hani Rashid as the studio
critic, utilizes VRML (virtual reality modeling
language).**

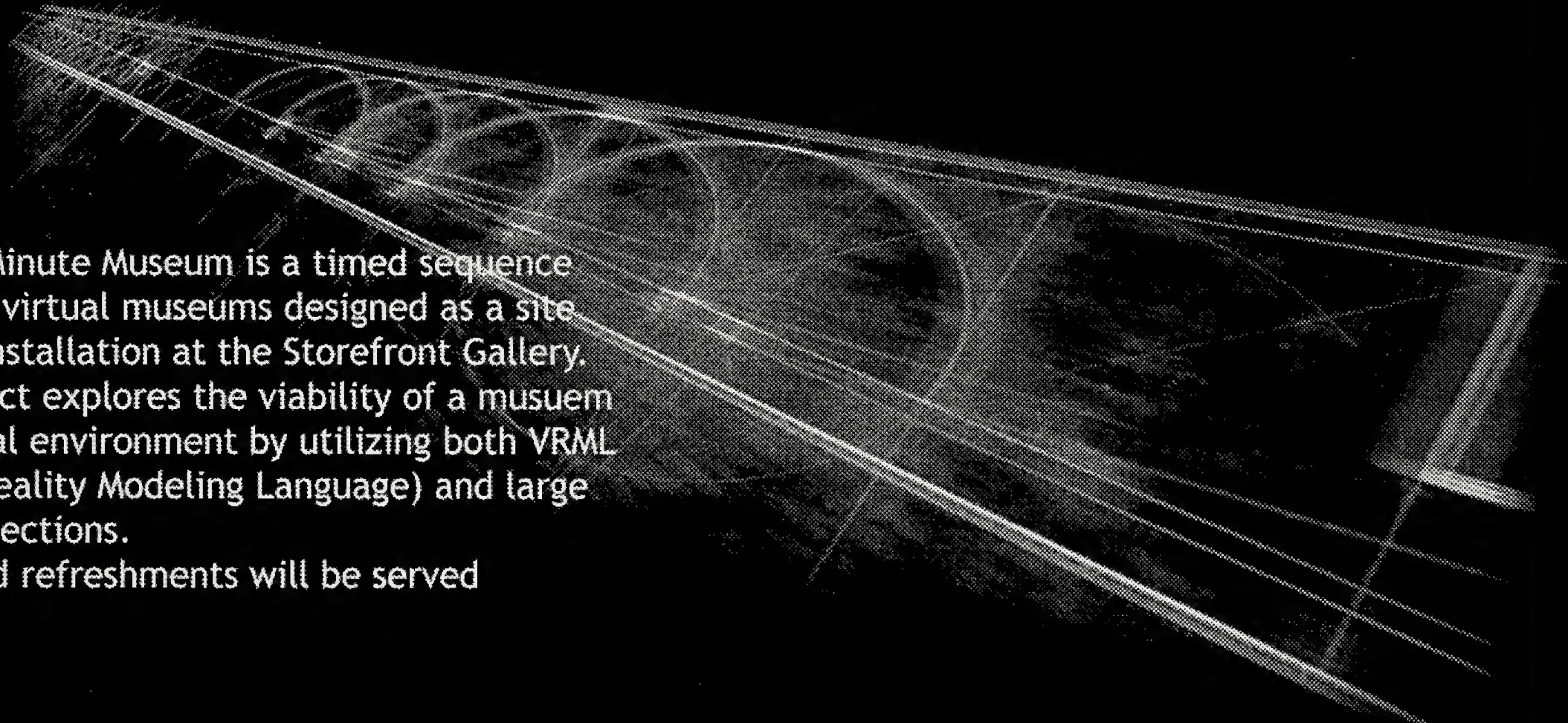
This event is free and open to the public.

**Please call 212.431.5795 for more
information.**

220 MINUTE MUSEUM

@ **STOREFRONT FOR ART & ARCHITECTURE**

97 Kenmare @ Cleveland
MONDAY DEC. 7, 7pm



The 220 Minute Museum is a timed sequence of eleven virtual museums designed as a site specific installation at the Storefront Gallery. The project explores the viability of a museum as a digital environment by utilizing both VRML (Virtual Reality Modeling Language) and large scale projections. Drinks and refreshments will be served

a studio research project at the GSAPP at Columbia University



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Eclipse on
West 81st Street

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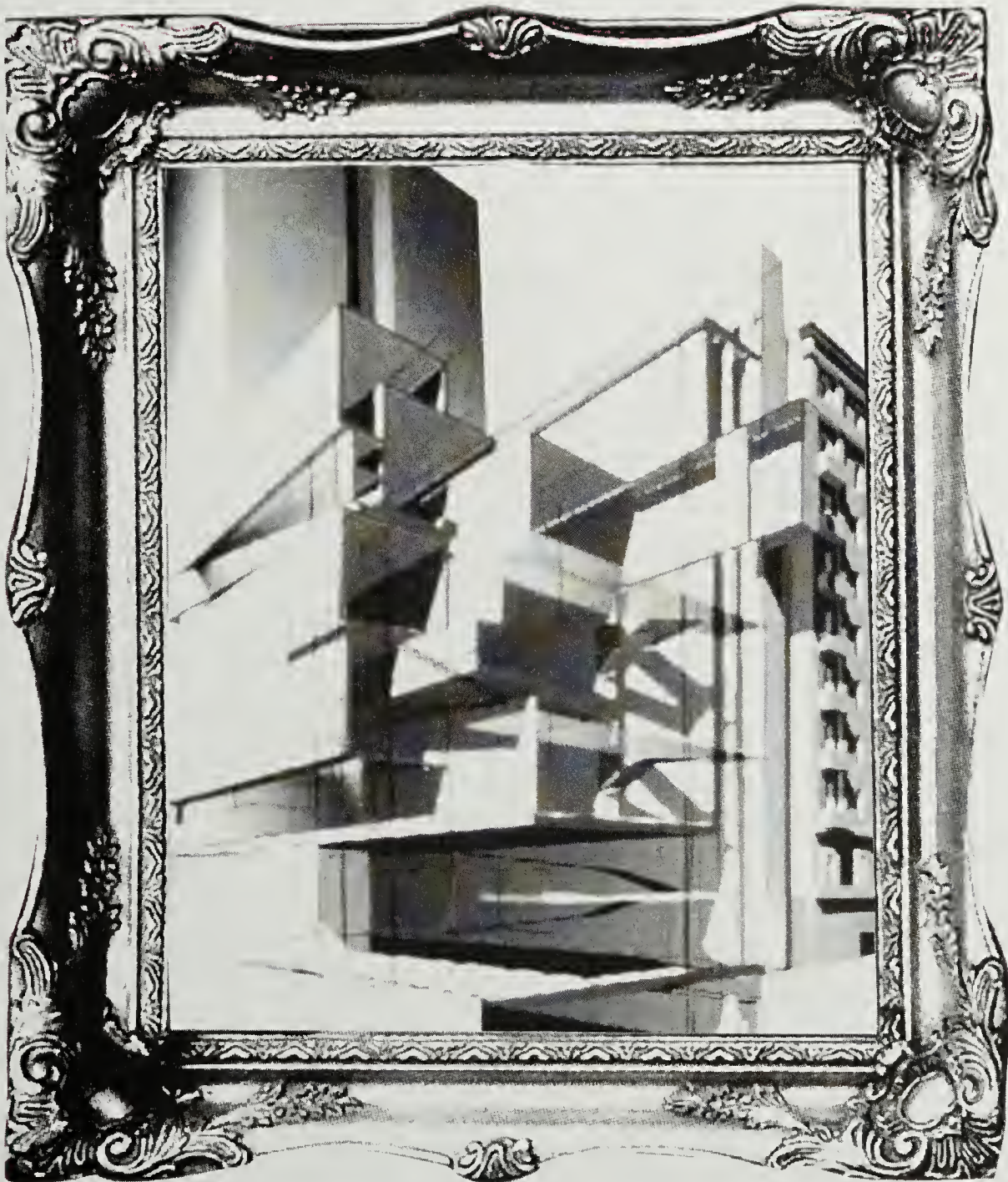
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Richard Gluckman
at the Podium



ARCHITECTURE FOR ART

Volume 61, Number 6, February 1999

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American Institute of Architects

New York Chapter

200 Lexington Avenue
New York, New York 10016
212-683-0023
E-mail: aiany@way.com

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surrounding deck. These canted surfaces eliminate the need for steps, stairs, or ramps and give the garden a sculptured edge.

An eclipse, of course, throws a shadow on the surface of the Earth—or blocks the light of the sun, revealing celestial bodies normally obscured during daylight hours. Gustafson's Eclipse Garden is both an educational device and an étude distinct from the rational, scientific program of the Museum. An elevated dining platform to the west of the garden will be the principal public place for viewing the garden and illuminated glass box. A series of informal open-air "classrooms" at the north edge of the terrace will be located beneath a double row of trees with golden leaves. These areas will be separated from the main terrace by a low, faceted seating wall inscribed on its surface with yet-to-be-determined astronomical data or the names of scientific luminaries.

The new planetarium and garden are going to change the streetscape for the better. They could even become symbols of New York sophistication as iconic as the spectral Temple of Dendur at the Metropolitan Museum of Art or the backyard of the New York Public Library, Bryant Park.

Architects in Soho Galleries

Artists are not the only ones filling galleries with architectural subject matter these days. An installation called *TV-Tank*, at Deitch Projects on Grand Street, gave gallerygoers a chance to snuggle up in steel cocoons. **LOT/EK Architecture** sliced an old petroleum tanker like a salami, lined the sections with foam rubber tub-

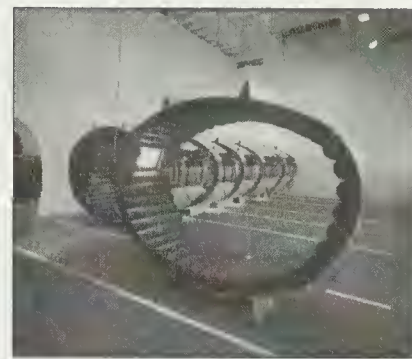
ing, and installed a color television and TV remote-control in each. The sections, presented as makeshift multimedia lounge-chairs, were realigned like a sliced loaf of bread 35 feet long, filling the mysterious, darkened gallery. The side wall of the room displayed *TV-Lite*—illuminated, computer-generated images of the project. LOT/EK partners **Ada Tolla** and **Giuseppe Lignano**, who worked with **Henry Urbach Architecture** on this show, studied architecture at the University of Naples. The pair came to New York to do graduate work at Columbia University in 1989 and now practice in the Meatpacking District.

□ Around the corner, at Artists Space, on Greene Street, there was another sensuous environment on view during November and December. Designed by **Craig Konyk**, *A Pale Soft Plane* allowed visitors to sink into an aqua-colored carpet of square foam tiles. The plane, which was tilted, was made from Pudgee, a pressure-sensitive, viscoelastic gel foam with a memory. Like dough, it recorded three-dimensional footprints of visitors—or other bodily impressions, like finger marks—for about a minute. Pudgee was developed for NASA by Dynamic Systems, but Konyk's design seemed more happy-heavenly than space-age.

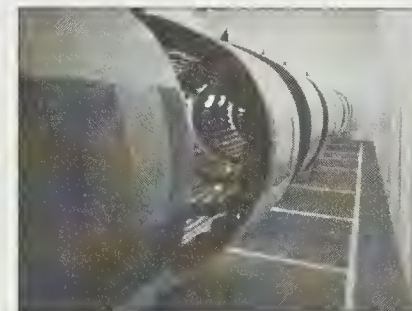
□ On December 12, the *220 Minute Museum*, "a timed sequence of 11 different virtual museums" developed in **Hani Rashid's Paperless Studio** at Columbia University, was shown at StoreFront for Art and Architecture, on Kenmare Street. Images exploring the viability of the museum as a digital environment with VRML—Virtual Reality Modeling Language—were projected onto six large,

movable fabric scrims which were hinged to the gallery's facade. The sequence was projected first with the cut-out-wall (designed earlier by Steven Holl and Vito Acconci) closed and then with it open so the virtual museums could be glimpsed in the cityscape. Inside StoreFront, ballasts allowed visitors to control their tours along a row of scrims, which grew longer and narrower towards the gallery's narrow end and would swing in response to the model projected. Students responsible for the models were: **Stephen Luk**, **Ryan Hullinger**, **Kak Lai**, **Benajmin Aranda**, **Beril Guvendik**, **Lukas Huggenberger**, **Benjamin Pollard**, **Daniel Yang**, **Philippe Waelle**, **Yanni Kaklamanis**, and **Quang Su**.

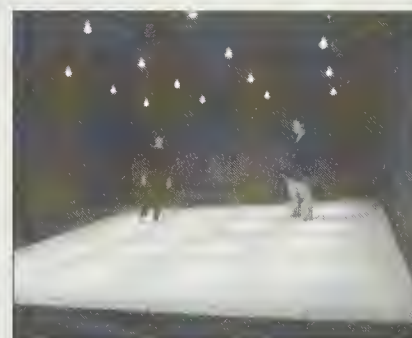
□ Last month, Rashid and his partner at **Asymptote**, **Liseanne Couture**, showed their preliminary sketches of the Guggenheim Museum's gallery of digital art (OCULUS, November 1998, p. 4) at Fredrieke Taylor/TZ'ART on Broome Street. The images in "Iscares 1.0" appeared on 24 flat-screen monitors housed in a transparent polygonal chamber where reflections through prismatic glass created a three-dimensional effect. A mini-monitor with constantly rotating images and a series of prints of the sketches were also included in the show. This month, from February 11 to March 20, another exhibiton of Asymptote's work, entitled "OffsideOn," will take place at the new Henry Urbach Architecture gallery on West 26th Street in Chelsea.—J.M.



TV Tank,
LOT/EK Architecture



TV Tank,
LOT/EK Architecture



A Pale Soft Plane,
Craig Konyk



220 Minute Museum,
StoreFront for Art and Architecture,
Hani Rashid's Paperless Studio
at the Columbia University
School of Architecture



Iscape v.1.32,
Asymptote

Once again, the boundaries between art and architecture are breaking down, and New Yorkers are in a unique position to benefit. Stories in this issue describe numerous ways that the two fields have converged, especially in New York, a center of the international art world. Architects are creating gallery installations (pp. 7, 17), while artists are exploring architectural subjects, working at an architectural scale, and placing their works in public spaces (p. 8-9). Artists, dealers, and collectors have proven to be some of our most permissive and supportive clients, commissioning new studios and living spaces. And these opportunities come at a time when corporations have nearly closed their pocketbooks.

Museum commissions just keep coming. New books on museum architecture describe trends in museum design (p. 10) which were also discussed at a sold-out November panel sponsored by the Municipal Art Society's Urban Center Books (p. 11). As well, two prominent museum architects lectured at the Architectural League last fall. One of them, New York's Richard Gluckman (p. 12), has been working with artists since the 1970s. He has slowly absorbed their ideas, discovering how to create environments ideally suited to various kinds of art. The other lecture was by architect Daniel Libeskind (p. 14), who operates more like an artist. Libeskind's buildings are typically memorial monuments where form and content are rolled into one. He has been living in Berlin for the past decade, while his first commission, the new Jewish Museum wing in that city, has been realized.

Architecture for art's sake

Are Art and Architecture on the Same Track?

by Jayne Merkel

The reasons that art and architecture operate under different rules and assumptions became clear—ironically—at a roundtable discussion about how the two fields are converging. With the Architectural League and the New Museum of Contemporary Art, author **Carole Rifkind** organized “Resonance and Reverberation” at the Cooper Union’s Great Hall in November. The event was held to celebrate the publication of Rifkind’s *A Field Guide to Contemporary American Architecture* (Dutton, 374 pages, 8¼ x 10¾, 112 black-and-white illustrations, cloth, \$45.00).

“My concentration in the book was on mainstream work. But when I came up for air, I realized that something else important was happening,” Rifkind said. “The boundaries between the disciplines—supposedly diverging since the eighteenth century—now seem to be blurring and even overlapping each other. It’s true that there have been other episodes in the twentieth century in which art and architecture moved together—one thinks of the Russian Constructivists, De Stijl, Expressionism, the Bauhaus, Le Corbusier—but those chapters are now almost ancient history.”

“The current tendencies owe a great debt to the late 60s, to such pioneers as Gordon Matta-Clark, Donald Judd, James Turrell, Robert Irwin, Robert Smithson, Richard Serra, Robert Venturi, James Wines, Frank Gehry, Peter Eisenman, Allan Kaprow, Joseph Beuys, and John Hedjuk. But there has been a remarkable acceleration since the late 80s,” Rifkind explained.

“Not only has the engagement between the disciplines been more active, it has become vivacious, daring, and broadly diffused.”

To prove her point, she flashed slides of work that illustrated the trend. Siah Armajani, David Hammons, RePo History, the Acconci Studio, Dan Graham, Connie Beckley, Donna Dennis, James Casebere, Rachel Whiteread, and Silvia Kolbowski were among the artists. Rifkind showed architects and designers: Mark Robbins, Stanley Saitowitz, Kennedy & Violich, RoTo Architects, Samuel Mockbee, Kuth and Ranieri, Office d’A, and New Yorkers Allan Wexler (see p. 17), Kevin Walz, Deamer + Phillips, Stan Allen, and Bernard Tschumi.

A group of artists and architects then discussed what their work has in common (and what it does not). **Vito Acconci**, an artist who became known in the early 1970s for using his own body in his art, spoke first. He colorfully summarized his early career, when the work moved off the page and onto the street: He followed people around. Then came the days when he would “apply some physical stress” to his body, followed by years when he created installations with furniture which became “a kind of self-erecting architecture.” If the viewer “sat down on a swing, panels would rise to become an instant house.” He remains interested in architectural subjects and now operates a studio, staffed with architects, doing public art projects.

Acconci doesn’t think these projects are architecture, though he is beginning to think: “If you’re going to do something on the street, maybe you should follow the rules of architecture.” **Silvia Kolbowski** made the same point. She noted that art and architec-